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Concordia University, Montreal, Québec

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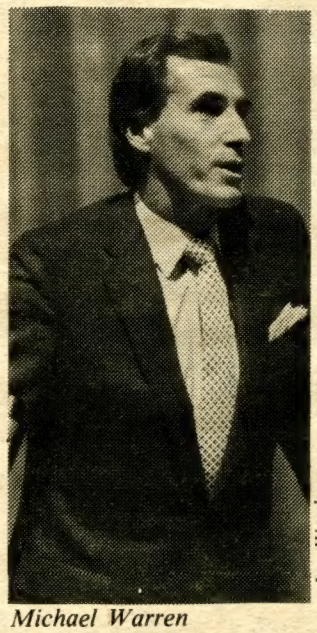
Warren on universities

by Ross Rogers

Universities must learn to adapt to an uncertain future where "change is the only constant", said Concordia Alumni member and President of the Canada Post Corporation Michael Warren to a small but attentive audience at the Hall Building last Thursday night.

In a speech entitled, *The University as a Change Agent,* the first in the Alumni Lecture series commemorating the university's 10th anniversary, Warren emphasized that in order for universities to remain relevant in society, they must accept the challenge of teaching graduates how to adapt to a new "brain intensive" world. The brain power needed to develop technological, information and scientific skills has replaced capital as Canada's most important economic strength, he said.

Unfortunately, universities may not be taking the needs of the outside world into account. Despite the fact that businesses in Canada are facing a severe shortage of skilled workers in computer engineering,



Ian Westbury

Michael Warren

for example, our educational institutions continue to design programs which can accommodate only a small percentage of the applicants. Concordia currently only accepts 300 places in the Bachelor of Engineering program for 1500 applications, he added.

Although he commended Concordia for tailoring its curriculum to adapt to the '80s with a new transportation management centre,

(See "Warren" on page 11.)

Government decision on funds dismays Concordia

A government decision announced Tuesday to postpone implementation of a new funding formula for Québec's universities will cost Concordia University at least $1 million during the current fiscal year, raising Concordia's projected 1984-85 deficit from $3 million to $4 million. As of May 31, 1984, the University's accumulated deficit was $5.9 million.

Graham Martin, Vice-Rector (Administration and Finance), said Wednesday that he is "dismayed and frustrated" by the Québec government's attitude towards university financing.

"Every study conducted during the past 10 years — both inside and outside of government — has shown conclusively that Concordia is underfunded in comparison to Québec's other universities. Recent statements by the Minister of Education led us to believe that at long last we would be receiving some of the money due us. Now we see that is not to be.

"The only encouraging note is that the new funding formula has not been rejected entirely. It appears that implementation of the proposal has only been postponed one additional year. We've had to live with these setbakcs before and we have no choice but to do so again."

No decisions have been — nor will be — taken about internal budget cutbacks at Concordia until the University's Board of Governors has an opportunity to review Concordia's financial situation.

"There has been no official confirmation as yet from the Education Minister regarding the government's exact intentions," Martin said, "and we will not be making any definitive decisions ourselves until we know precisely what the minister intends to do."

New phone system to link both campuses by July 15

By next July 15, both campuses of Concordia University will be linked into one electronic village. A single telephone system will allow everyone in the more than 70 buildings of both the downtown and west end campuses to contact each other by dialing only four numbers. This replaces the current system whereby the two campuses have separate sets of seven telephone numbers.

Furthermore, each phone will be touch tone; other features will be available such as answering services or message centre facilities.

There is one catch though. The new system, which is Bell Canada's Centrex 111 digital switching system, will cost as much as the current one. However, the Telesis Group, which selected the system that was subsequently approved by the administration, feels the

(See "Phones" on page 11).

Today

Canada has a unique role to play in helping society come to grips with the new technology, Political Science Prof. Arthur Kroker says in his recently published book. See pages 6 and 7.

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A film, produced by a Fine Arts Professor at Concordia, takes an intimate and alternative look at the world of the mentally ill. See page 2.

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You may not know it, but on the 12th floor of the Hall Building is a green oasis of calm where Hervé de la Fouchardière tends plants. Page 8.

◆◆◆

Student is translator at video event

Noriko Iwasaki, a Concordia University student in Communications Studies.

by Suzan Ayscough

The purpose of **Video 84** was to provide an international forum for video artists to show their work and to renew lines of communication.

The differences in tone and content found in the tapes from one country to the next underlined the cultural variations and the social need for cross-cultural understanding. And communication was the key word when talking to the artists about their work.

Noriko Iwasaki, a Master's student in Communication Studies at Concordia University, played an integral role in information transmission herself: she served as a translator for the Japanese artist, Keigo Yamamoto, who understands the subtleties of North American interaction, but speaks neither French nor English.

Enjoying a traditional Japanese meal of sushi and hot tea, Iwasaki explains: "In his art, Keigo tries to show the Japanese mentality." She adds: "When there is little difference between cultures, one is willing to accept more readily only surface differences - but if cultural difference is great, people are not willing to accept as much or as easily." She takes a bite of her lunch, smiles and says laughingly, "Here you think we are barbarians because we eat raw fish. We think it is normal."

Iwasaki comes from Kobe, a city in West Japan which she believes is very similar to Montreal: "It is the biggest seaport. There is a mountain in the center. The town is like hillside and rich people live high up on the mountain." There she studied liberal arts and language because no courses exist in communications per se. Having worked as a data processing programmer and having closely observed

(See "British" on page 9.)

A film by Jacqueline Levitin, Assistant Professor in the Fine Arts Faculty, premiers tomorrow night at L'Autre Cinéma. The film was shot at the Lacolle Centre.

Film takes alternative look at lives of the mentally ill

by Ross Rogers

Not all film makers are courageous enough to take on a documentary subject that runs the risk of voyeurism. Take, for instance, a glimpse at the world of the mentally ill. But Professor of Film History and Criticism Jacqueline Levitin decided it was time for an honest look at insanity without the usual authoritative gospel from those in the psychiatric field. Her latest film, *Pas fou comme on le pense*, which premieres tomorrow night at L'Autre Cinéma, will give the audience an alternative view of the lives of psychiatric patients — ordinary people who are too often assigned to the clinical studies of doctors, as she says.

Pas fou comme on le pense, filmed at the Lacolle Centre, documents a dozen people from a self-help group called Solidarité Psychiatrie, all past or present psychiatric patients who get together in a house in the country. Seconded by the film crew, members of the group recreate their psychiatric experiences, conveying the roles of their families, their friends and the hospital. "This is a vision of craziness that is their own," says the director. She goes on to explain that there are no nurses in white coats in the film. Moreover, she says, there are no complex psychiatric theories for the audience to decipher.

Sensing a thin wall

She merely insists that the viewers acutely sense the thin wall "between what is sane behaviour and what is considered insane behavior," she says. "What I'm trying to say in the film is that all people have the potential to become insane. Some of us are just lucky enough to never have been caught."

She labels her film an "anti-institution" documentary, a film that questions the drug-doling activities of our hospitals and institutions. "I want to avoid giving the last word on psychiatry to 'experts' in this field. I want the average viewer to recognize himself in this film."

And to achieve that genuine rapport with the audience and the actors, Levitin says it was a long, but rewarding task. Two years ago when she got the idea to do the film from a friend at the Human Rights Commission, she realized that the first step to avoid a stilted re-enactment would involve a nine-month workshop to simply get to know the 12 patients. "Even I had to act in the film," she laughs. "And I was the film director. But I couldn't pretend I wasn't part of the discussion."

Improvisation used

She points out that learning lines for the scenes simply didn't work, so the group relied instead on improvisation. "With improvisation, you have to know the patient's rhythms. Two of the patients went back to the hospital during the filming." She recalls moments of great difficulty when some patients tried to resurrect their worst fears in front of a camera. To add to the authentic feeling in the film, Levitin says she deliberately kept scenes where actors threw their hands up in despair claiming they could no longer go on with the discussion. "There were some extremely intense moments," she says. But one and a half years later and after much perseverance from the group, Levitin felt ready to begin editing.

On a minimal budget from the Film Department, funding from the Solidarité Psychiatrie, as well as technical assistance from the National Film Board, her crew packaged 73 minutes of documentary which she hopes will reach an ordinary audience and get them involved with a serious problem in society.

When asked how she felt the "experts" would react to a film without reference to "experts", her response was positive. "Having no voice of authority doesn't make a documentary dishonest." She adds that she did show the film to a psychiatrist and a researcher and they reacted favorable. "But of course I'm not after their approval."

Not the panacea of care

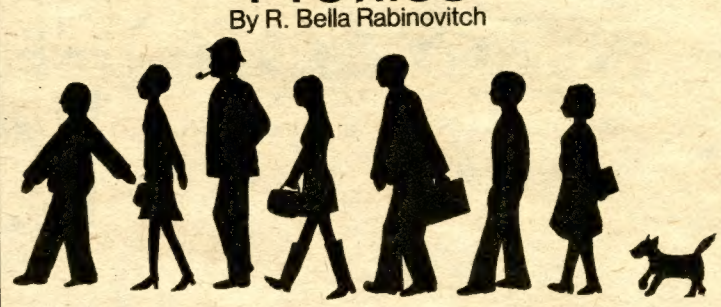
Jacqueline Letivin after all doesn't view *Pas fou comme on le pense* as the panacea of psychitric care. "I realize I left in the contradictions. I didn't want to say that the only people who can help psychiatric patients are the patients themselves. I like to leave room for discussion," she explains.

Frank discussion untainted by too much dramatization

(See "Film" on page 7.)

Profiles

By R. Bella Rabinovitch



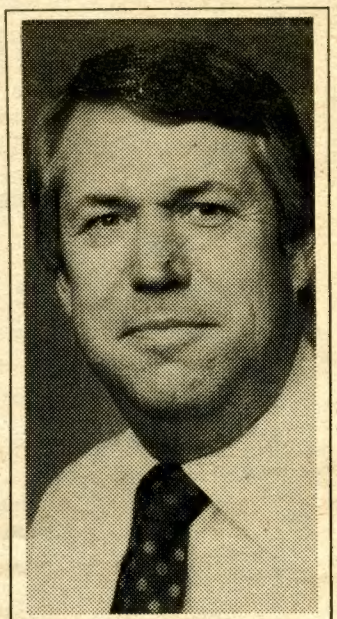
Science Fiction fans need not lament their birth in this mere transitional age. The perfect backdrop for their fantasies and realities exists on their own doorstep. To get there, they need only push the sub-basement button in the Hall building elevator. For down amidst narrow passages and cavernous labs, the adventurous 20th Century proclaims itself in all its scientific glory and achievement.

John Elliott, the Mechanical Engineering Technical Officer and Lab Co-ordinator, is perfectly at home in this futuristic setting. For the past five years, Elliott has acted as an important resource person for students, both undergraduate and graduate, as well as for professors involved in projects that can and will alter our lives. Elliott, the contact man with the commercial world, is responsible for ordering supplies. As well, he oversees the working space, so that it can be used to the maximum degree.

In fact, everyday presents Elliott with new challenges, which he gladly meets. Whether it is convening with the people from Physical Plant to discuss the allocation and design of new labs, or the coordination of Lab Demonstrators, Elliott admits that it isn't just the far future but each new day that is unpredictable.

Elliott is constantly in contact with the inventions that result from his role as creativity supporter. Outside his office, the amphibian Mini Baja is patiently parked, awaiting the new season. This cross between a dune buggy and a floating barge reflects Concordia's inventive spirit.

Elliott speaks proudly of the different projects that take place here, and the particular role of Mechanical Engineering. Defining the many branches of engineering, Elliott notes that the big push these days is towards control machinery, in other words — robots. This calls for an interdisciplinary approach, which is witnessed by the friendly co-operation that exists between Elliott and his peers in other departments.



Charles Bélanger, A.V.

JOHN ELLIOTT, the Mechanical Engineering Technical Officer and Lab Coordinator at Concordia University.

Elliott's association with the University goes back to the early '60s, when he was a science student and basketball player. In 1971, after a six-year stint in industry, Elliott returned to Sir George to work as a technician for the Fluid Control Center. He later became the Technical Officer, remaining with the Center for eight years before switching to Mechanical Engineering.

Away from the job, Elliott retains an active life. The father of two children, one who turns six today (Happy Birthday Kimberly!), Elliott appreciates the outdoors. Whether he is cross-country skiing in the winter or windsurfing in the summer at his Laurentian retreat, Elliott's zest is sure to be there with him. The quiet moments are spent in his garden.

Whether in the space-age lab or in the natural environment, Elliott brings to his surroundings the human dimension.

Brian McNeil, A.V.

Physical fitness tests are part of the exhibits

Shopping centre tours underway

If you happened to make your weekly shopping expedition to the Rockland Shopping Centre last Thursday the chances are that you would have come across the first day of Concordia's travelling exhibition. The exhibition, the first of its kind ever mounted by a Montreal University, was manned by an enthusiastic young team of Concordia students who were able to show the general public some of the programs and opportunities that Concordia has to offer.

Michael Sheldon, the Exhibition coordinator, is quick to point out that this exercise is not a recruiting program. "This is a community relations program and, as a part of our 10th Anniversary celebrations, the idea is to let people know that we are a part of their community and have lots to offer," says Sheldon.

One of the exhibits which quickly caught the eye of the public was the demonstration given by four students of the exercise science program under the direction of Bill Sellers, the Departmental Chairman. The display encourages the public to come forward and be tested in a number of areas that relate to physical fitness.

A small handgrip instrument measures overall body strength which is then related to the subject's age group. Other displays test levels of fatness and blood pressure; an electro cardiogram tests the amount of stress a subject undergoes after exercise. After these tests the subject is given an exercise program to bring him back into shape.

Another prominent exhibit, the information booth, also did good business. Deborah Konig, of the Concordia University Student Association, was at the helm giving out information on all the programs that the University has to offer. Konig spoke with enthusiasm of the inquiries she had been getting.

"We are getting people coming to us who wouldn't ordinarily go to a university but are now interested in becoming mature students," says Konig, who heads a team of 13 information officers. "We are talking about people who are working in the stores around the shopping centre and had given up the chance to go to CEGEP. We want to show them that there is still a possibility of entering a university," adds Konig who is studying political science.

Along with displays of robotics and computer science, there are also performances by the Theatre and Music Departments. After the performances on the first day, mime artist Carla Napier of the Theatre Department described the show as a great success. "We had about a hundred people watching us from all kinds of positions. Above us and at the side and behind us. It is quite different from what we are used to," said Napier.

The theme of the 10 minute piece is the creation of a figure 10 representing Concordia's 10th Anniversary. Under the direction of Prof. Ralph Allison of the Theatre Department, the group of four white-faced clowns will be travelling with the exhibition to its other three locations.

Starting today it will be at the Galeries d'Anjou from 3 p.m. to 9 p.m. The same applies tomorrow. On Saturday the times are 10 a.m. to 5 p.m.

Next Thursday, the exhibition will be at the Carrefour Laval for three days and Thursday, Oct. 25 it will be at the Promenades St. Bruno for another three days.

Topic: international peace

The second in the Alumni Lecture Series will be held Oct. 17 when Louis Delvoie will speak on "Canada and the Search for International Peace and Security".

Delvoie, who is a Loyola graduate, is presently Director General, International Security and Arms Control bureau in the Department of External Affairs. He has had a long and distinguished career in the Foreign Service, including posts in Cairo, Algiers and Brussels. From 1980 to 1982, he was Canadian Ambassador to Algeria; the following year he was special advisor to the Deputy Minister (Foreign Policy) in Ottawa.

Previous to his career in the Foreign Service, Delvoie lectured in Mediaeval History at Sir George Williams University in the 1964-65 year. His article, *Canada's Economic Relations With the Arab World*, was published in *International Perspectives*, in 1976.

Delvoie's address on Oct. 17 begins at 8 p.m. in the Loyola Chapel.

37th Alumni Oyster Party

The 37th Loyola Alumni Oyster Party will be held Friday, Oct. 26 at 8 p.m. in Hingston Hall on the west end campus. This year's Oysterfest will offer fresh Malpeque oysters and a delicious hot and cold buffet, as part of the annual fall reunion fun.

Beer, liquor and wine will be available at reasonable prices. Dance music will be provided, including good Irish music. There will also be door prizes.

Tickets are only $17.50 per person if bought prior to Oct. 19. After this date and at the door, tickets may be purchased for $20 per person. They are available now by calling the Loyola Alumni Office at 482-0320 loc. 313.

At a glance

The new Assistant to the Dean of Graduate Studies is **Robert Kavanagh** who comes to Concordia from Toronto where he was a ceramic artist and operated a business in ceramics. However, he is no stranger to Concordia because between 1968-71 he lectured here in philosophy... Mail Services Manager **Ken Corrigan** has been transferred temporarily to Concordia's Telesis Project, the group overseeing installation of the new Centrex 3 (DMS 100) telephone system for the downtown and west-end campuses. **Del King** is filling in for Ken as Acting Manager of Mail Services. Both appointments will remain in effect at least until July 1985...

Rector **Patrick Kenniff** and **Aurèle Beaulnes** held a news conference recently at Concordia to update the press on their work as members of the two-man commission investigating the environmental impact of Montreal sewage at Ile-aux-Vaches. They told journalists that although untreated sewage is going into the St. Lawrence at the northern end of the Island, studies show that drinking water in the area is not endangered. The situation, however, will be watched diligently, they added...

The **Sir Mortimer B. Davis Jewish General Hospital** is inviting the public to an information meeting and open house on Sunday, Oct. 14 between 9:30 a.m. and 4 p.m. Tours will be given of the hospital. Everyone 16 years of age and over is welcome, the hospital adds...

Bilingualism is becoming a priority at Toronto universities. The **University of Toronto** has appointed its vice-president **Brian Merrilees** as the first special advisor to the president on bilingualism. Merrilees plans to survey the bilingual resources on campus to make these better known on and off-campus and to improve communication with the francophone media. In the long term he hopes to see the number of courses taught in French increased, and second-language options or requirements instituted at the undergraduate and graduate levels. In 1984-85 the U of T will offer three courses in French outside of the language and literature offerings of the French department — two in philosophy and one in industrial engineering. Meanwhile **York University**'s Glendon College launches its bilingual department of mathematics this fall and credits the support of the provincial Conseil de l'éducation Franco-Ontarienne in securing provincial funding for the department's first year of operation...

Back at Concordia, we welcome the following new staff members: **Sonia Parris,** Secretary, Communications Studies; **Peter Wright,** Micro-Computer Coordinator, Computer Centre; **Diane Mason,** Research Assistant/Typist, Centre d'Etude du Québec; **Jean Doehring,** Typist Receptionist, Guidance Department; **Andrea Kober,** Counter Clerk, Registrar Services.

Audrey Williams, the Director of Research Services at Concordia, was elected a Councillor of the Association for the Advancement of Science in Canada last May. New officers were installed and future programs discussed at the first annual general meeting of the Association which has the goal of fostering understanding of the significance of science technology and engineering to Canadian society... I.D. validation is being conducted in the **Department of Human Resources,** Annex A (1420, Sherbrooke West, corner of Bishop), Suite 400-16 until Friday, Oct. 19 from 10 a.m. until 4 p.m. with two evening sessions (from 5 p.m. until 7 p.m.) Tuesday, Oct. 16 and Wednesday, Oct. 17.

Edmund Enos, Director of Athletics, has been appointed as an International Relations and Program Consultant to the United States Association of Independent Gymnastics Clubs. He was instrumental in the recent success of the Association's Gymnastics School held in the People's Republic in China... The **Maison de la Culture** of Notre-Dame-de-Grace opened last week at 3755 Botrel, west of Decarie Boulevard. It is the fifth in the municipal network of maisons de la culture established by the City of Montreal with the Cultural Affairs Ministry of Quebec. A 16-page brochure describes the maison and its program, including a reference to the Loyola campus of Concordia as a major cultural facility in the area....

Broadly based education goal of Sci. College says principal

by Simon Twiston Davies

The old concept of a university being an institution for the creation of the well-rounded human being has been gradually eroded by the passage of time. Economic forces insist we must have specialists and plenty of them.

It was to combat this that the Science College was set up five years ago at Concordia, the idea being to produce the well-rounded scientist.

For those first five years Prof. Elaine Newman was the Principal of the College. This year Dr. Newman has stepped down and Prof. Philip Wallace has been appointed Principal.

Nuclear energy program

Wallace, formerly a Professor of Physics at McGill (where he is still an Emeritus Professor), was part of the first research team to work on Canada's nuclear energy program. "I took my doctorate with Leopold Infeld at the University of Toronto. He had been a co-worker of Einstein. When the nuclear program started, we were based in a wing of what was to become the University of Montreal which hadn't opened yet," says Wallace.

In 1946 when the nuclear program moved to Chalk River, Alberta, Wallace stayed behind in Montreal to join the Physics Department at McGill, where he remained until his recent move to Concordia. "My speciality used to be relativity; I then moved on to solid state physics and more recently my work has been semi-conductors," says 69-year-old Wallace.

Science College Concept

Wallace is obviously delighted with the concept of the Science College as it has developed at Concordia. He feels that its function is to provide an alternative scientific education. "As a rule, here in Canada, the science courses are very specialized. The student takes a great number of courses in his specialty and there isn't room for very much else. Here we are trying to train a broader sort of scientist, one with wider interests," says Wallace.

"The idea is to produce a student with a knowledge of the history of science, something of its philosophy. We look at the social impact that science can have. We explore these ideas from a multidisciplinary viewpoint." adds Wallace, giving a new course in evolution as an example.

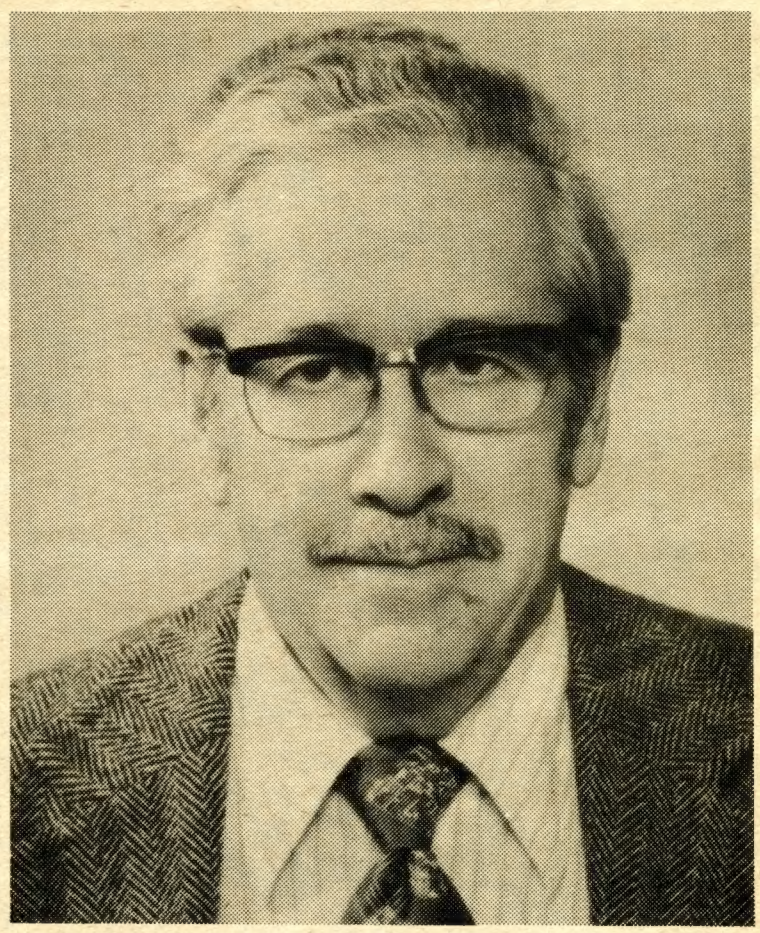
16 out of 100

This less specialized approach is designed to attract students with more than just narrow professional ambitions. "The students are rather rigourously selected. This year we had applications from more than 100 people. We took 16. This brings the total number of students to 35," says Wallace.

"The idea is to keep the numbers to less than 50 because if it were to grow any larger, then the students would tend to regroup into their particular specialties. Whereas, now there is a great deal of interaction between the physics, biology and chemistry students," says Wallace.

The 20 or so fellows of the Science College are selected primarily because of their activities as researchers. "One of the things this gives the students is the chance to get into a research laboratory as undergraduates. Normally this wouldn't happen. It gives them a flavour of research work that they wouldn't get in a classroom," explains Wallace.

Students take their major and honors programs with their various departments within the University. It is only for about 50 percent of the time that they work within the Science College program.



Phillip Wallace, the newly appointed Principal of the Science College, says, "The idea is to produce a student with a knowledge of the history of science, something of its philosophy. We look at the social impact that science can have."

Moving into new period

Wallace, a fellow of the Royal Society of Canada, says that the College is now moving into a period of consolidation. There will be less of the experimentation that was necesary when the College was being set up. Wallace sees his challenge as being to attract as many as possible of the kind of student that he wants in the program.

"Maybe, the program is less well known than it should be. Perhaps this is because there have been comparatively few graduates. As the graduates spread out, I am sure this will change," says Wallace who is also a fellow of the National Academy of Sciences of India.

Roadblocks to high tech in Quebec probed

by David Winch

Quebec's efforts to bring about a 'virage technologique" — or a quick move into high-technology — are handicapped from the start. Universities, private industry and government science agencies are often working at cross-purposes. High-minded government objectives are poorly communicated to researchers, and companies and universities are motivated by research goals which may not correspond to government science objectives. Consequently, when Quebec feels the heat of international trade competition — as it does today — there is little the government can effectively do to spur on technological innovation.

These are some of the main conclusions of a conference organized in Montreal earlier this year by the Conseil de la Science et de la Technologie, a Quebec government consultative body. The conference was designed with the goal of "asking the scientific community to define the problems which should be considered priorities for Quebec's scientific and technological development" in the next three years. The conference featured one main speaker representing each of three research areas: private industry, universities, and the social sciences.

The debates and discussions which followed each presentation often trod on familar ground: industry reproached universities for being too "impractical" and "unproductive", followed by academics' criticisms of research work that is too closely attached to the marketplace. Finally, both parties came together to criticize Quebec government science and technology objectives as being "incoherent" and "ineffective".

The economic context

Jean-Paul Gourdeau, President of the Montreal-based consulting-engineering firm SNC, spoke on the theme of "the economic context of scientific research". Gourdeau argued that a greater percentage of government research grants should be directed toward private industry. Industry has the scale and practical orientation needed to best implement Quebec's technological ambitions, argued Gourdeau. He noted that in a field such as electronics, industry's "practical" bent is used to best effect. In electronics, evolution of technologies is so rapid that researchers cannot risk being removed from the front lines of innovation. And this means private-sector research centres.

The theme of Quebec's "science and technology infrastructure" was then addressed by an academic, Gilles Paquet, Dean of the University of Ottawa's Faculty of Administration. Paquet's often-stinging criticism of both universities and governments focused on the "incoherence" of their approaches to scientific innovation.

Paquet began by quickly shooting down what he regards as the airy and high-flying rhetoric of Quebec government policy papers. Quebec has relatively few science resources, underlined Paquet, and researchers are working in an "open and balkanized" economy. Therefore, policy papers urging a 'virage technologique' are much less important than external scientific developments.

Universities are sclerotic

As well, Paquet argued that Quebec universities are now "sclerotic", and cannot quickly be rallied to support high-technology research objectives. He noted that for university researchers, it is more prestigious and professionally advantageous to receive government research grants, than to work on a contract basis for private industry. This limits the degree to which scientific research can react to industrial priorities.

On the other hand, Paquet agreed that Quebec needs antennae in all major fields of scientific research. In a field such as artificial intelligence, argued Paquet, Quebec will not be a major player, nor can it ignore developments in this area. Therefore, he suggested that Quebec might select several similar fields as 'priorities' for Quebec to keep up with. But this requires political choice.

Finally, sociologist Guy Rocher urged the conference to consider the social context of scientific research, and to recognize the fledgling social sciences as legitimate research disciplines.

(See "Quebec" on page 6.)

Standards high but funds low at art gallery

by Felicity Campbell

You may have noticed the mound of crates stacked outside the office of the Concordia Art Gallery office. The gallery suffers from a chronic space shortage, but with a little imagination and the good wishes of the security staff, a spot was found for the pile, says Curator Sandra Paikowsky.

It is not as easy to overcome the other major problem facing the gallery, namely: a 10-year-old operating budget, she adds.

Although the gallery has won the respect of its peers, it is, according to The Council for Business and the Arts in Canada, the second poorest art gallery in the country.

"Every museum in the world is crying for space and money." says Paikowsky, "but given our high professional standards and our low operating budget, I feel in our case it is justified."

The gallery's success is due in part to the travelling exhibitions which the staff organizes and circulates to galleries across Canada. These shows are subsidized by organizations such as The National Museum Association. They have been so well received, that in Paikowsky's three years as curator, she has managed to raise over $150,000 in federal grants.

In addition to the travelling shows, the gallery mounts an impressive array of temporary exhibitions — about 20 per year. When catalogues are published, they are sent to every major gallery and art library in the country.

A small community

According to Paikowsky, the Canadian art world is a small community, so everyone knows what everyone else is doing. "They know about us because we want them to, and so they offer us good shows."

The gallery primarily shows contemporary Canadian art. Indeed, Canadian art makes up the bulk of its 800 piece permanent collection which is worth about $1,000,000. Paikowsky is co-publisher of the Journal of Canadian Art History and is an Associate Professor in the University's Art History Department, the only one in Canada to offer a graduate program in Canadian art history.

As Paikowsky sees it, "The only thing preventing us from being the top university gallery in Canada is our operating budget." Most of the $15,000 allotted to the gallery, (the same amount as last year), is gobbled up by the high cost of transportation. As a result, the gallery is forced to forego showing works from the Maritimes or the West. In Paikowsky's words, "We can't afford to show anything west of Windsor."

In addition to transportation costs, some shows charge lending fees. Then there are the daily expenses such as insurance, publicity and communication. One trick the gallery has devised to help cut costs is to print extra catalogue covers to use as invitations.

More respect outside

It appears that funding the gallery is not high on the University's list of priorities. "Sometimes I feel we have more respect outside than inside the University," sighed Paikowsky. However, she added that with the new Rector, she hopes the situation will improve. Although the gallery is an accredited cultural repository, in the past it has been discouraged from seeking financial support from the private sector. It was feared that this would detract from the fund-raising efforts of the development committee.

One improvement Paikowsky would like is to have a specially designated place for the gallery on the pledge cards which are sent to potential benefactors.

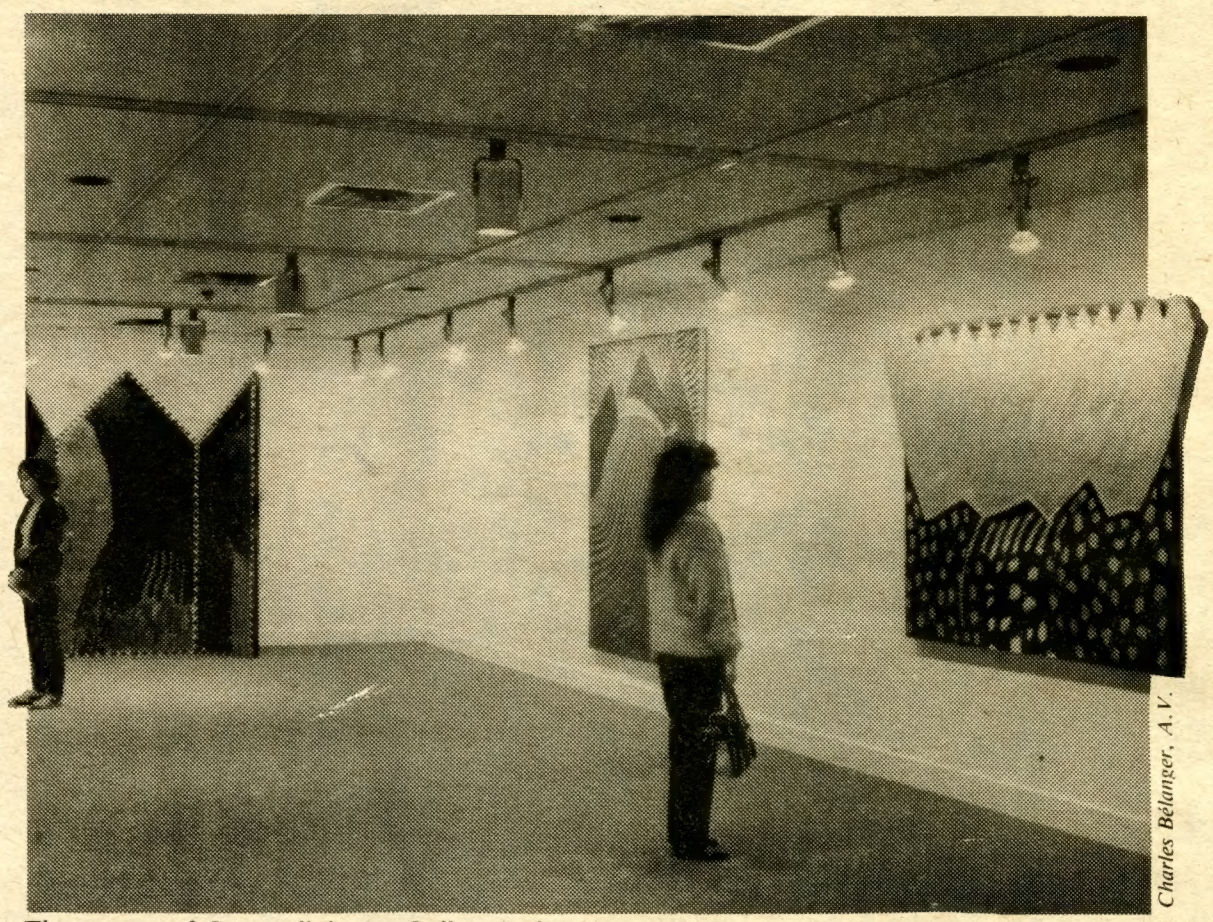
While the operating budget comes via the Faculty of Fine Arts, the Rector's Fund and the Development Office finance new acquisitions. Last year, the gallery purchased an important work by Paul-Emile Borduas, but acquisitions such as this are few and far between. This year, there will be no such money to upgrade the collection.

Plans to move

There are plans to move the gallery into the new library building. The proposed design meets the spatial requirements of the gallery and will eliminate many of the headaches facing the three-person curatorial staff in their present location. These range from having to maneuver large-sized canvasses through people-sized doors, to having to share a crowded office off the noisy second floor mezzanine.

Despite the problems, however, Paikowsky prefers to work in a university art gallery. She finds that university galleries tend to be shielded from governmental interference, and she is pleased with the degree of autonomy the gallery has from the University. Paikowsky believes that much of the energy in the Canadian art scene comes from university galleries.

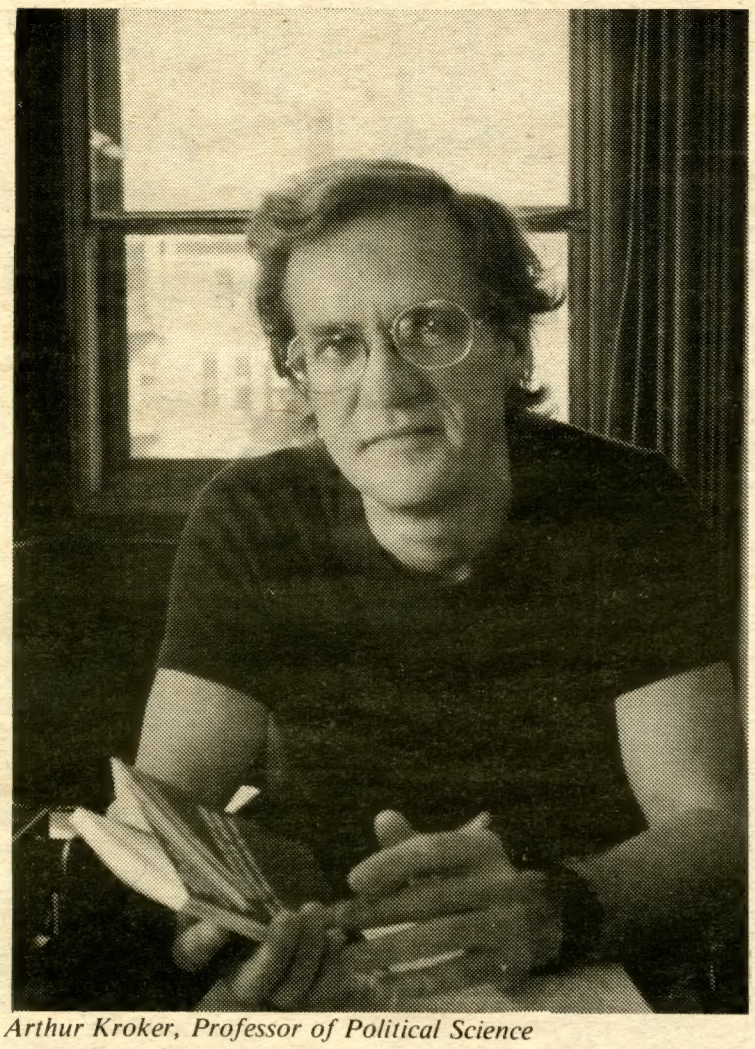
"People say I'm too ambitious," says Paikowsky, "But what is wrong with wanting to have a terrific exhibition program. All that is stopping us is budget."



Charles Bélanger, A.V.

The success of Concordia's Art Gallery is due in part to the travelling exhibitions it sends across Canada.

Charles Bélanger, A.V.



Barbara Verity

Arthur Kroker, Professor of Political Science

Canada has unique

by Barbara Verity

Political Science Prof. Arthur Kroker has a way with words — whether he's speaking or writing. His ideas resound through vivid imagery.

Like: "Canada is at the cutting edge of modern thought," as he says.

Or: "Innis' perspective on technology is the wound in Canadian thought which refuses to close," as he writes.

Humor too: "In the US patriotism is a civil religion; in Canada, it's a federal responsibility."

These are some of the views expressed in his recently published book, *Technology and the Canadian Mind,* which probes the importance of the work of three major Canadian thinkers and their contribution to our understanding of culture and technology.

Technology and the Canadian Mind places the work of Marshall McLuhan, Harold Innis and George Grant in the forefront of an avant garde, modern, debate on the technology that on one hand seems ready to destroy us and on the other, to free us.

The importance of their work is underlined by Kroker's belief that only by understanding what is happening can we steer technology along a creative path, rather than be driven by it towards destruction.

The need for this understanding is urgent, Kroker said recently in an interview. "Left to its own devices, the world is heading for catastrophe. In many ways the US has forgotten its own deep, democratic traditions. It has silenced or marginalized its own intellectual traditions without offering an alternative to the present course of affairs," he explains.

The uniqueness of Canada's perspective lies in its ambiguity. Although an integral part of North America — the cradle of technological change, Canada is also apart. "We're in the New World — but not of it," as Kroker says. "Canada stands between economy on the one hand and culture on the other."

Canada's cultural pluralism — in contrast with the American melting pot — has helped us retain our moral and ethical values. "We preserve cultural memories of a more humanistic society," he adds.

Kroker's book is the first in a series on key North American thinkers published in Montreal by *New World Perspectives.* The series is a non-profit publishing offshoot of the *Canadian Journal of Political and Social Theory,* founded by Kroker while he was a professor at the University of Winnipeg. He came to Concordia in 1980 to teach political science and the humanities and has published

178 research projects funded in 1983-84 year

The Concordia University Office of Research Services reports in a recent newsletter that $114,100 was awarded for 178 projects during the 1983-84 year at the University by the Committee on Aid to Scholarly Activity (CASA).

The breakdown by faculty is: Arts and Science, Division I, $14,934; Division II, $32,143; Division III, $16,565; Division IV, $1,597; Commerce and Administration, $17,727; Engineering and Computer Science, $22,519; Fine Arts, $8,615.

Applications for full-time faculty members for Seed money for Research Projects are now being received by the Secretary of CASA (BC-318). The deadlines are Oct. 31, 1984 and Mar. 29, 1985.

The Office of Research Services also reports that the deadline date for the Team and Seminar grants is Oct. 22.

The Québec Minister of Social Affairs has just forwarded their 1985-86 Brochure together with the required application forms. The Ministry is offering research grants for projects of a fundamental or applied nature provided they contribute to the advancement of knowledge in the area of Social Affairs. Deadline for application is Oct. 19. In addition, they are offering grants for analysis and study which would include: the evaluation of policies, programs and the services being offered; description of the clientèle population and their trends; a study of the methods of application with regard to the new modes of intervention; and a study of their impact. These booklets and application forms are available from the Office of Research Studies.

Quebec

(Continued from page 4)

Research a basic need

During the discussion period, several people underlined that without the basic research being conducted in universities, today's high-tech businesses would be nowhere. Similarly, more basic research — free from commercial pressures — is needed to ensure that in 10 to 15 years industry will again have a scientific base for technological developments.

Another contributor argued that Quebec could best stimulate technological advances through the selective use of public-sector contracts. The rapid development of Quebec's engineering firms, which won many Hydro-Quebec contracts, was cited as an example.

The colloque concluded with a few general recommendations about the need to improve the training of university researchers, to increase the rate of industrial innovation, and to better diffuse the results of government-sponsored research.

However, the Conseil de la Science et de la Technologie underlined the idea that "the objectives of a 'virage technologique' will not inspire industrial and university research decisions, as long as they cannot see some tangible benefits in them."

Quebec government objectives, concluded the Conseil, are still too vague, abstract, and poorly-communicated to influence the highly-individualized output objectives of university researchers. Clear and tangible priorities have to be set forward by the Quebec government, it said.

ON: GRANT

Grant is the Canadian philosopher who speaks directly to the emergence of the "darkness within" the deepest recesses of western civilization. In fact, it is not so much the nobility of Grant's words that is fascinating, as the pure wrath of his indictment of modern civilization.

In Grant's discourse, there is gathered the full fury of a thinker, standing at the height of his times, who has taken careful measure of the calculus of the age, and who delivers a historical pronouncement on its fatal insufficiencies. Indeed, Grant stands closer to the more ancient practice of prophecy than to the narrow specialties of contemporary philisophical discourse.

His words summon up in philosophy, once more, something of the nobility of its past traditions: a nobility which originates now, as it always has, with the commitment of a human life to the search for wisdom amidst the ruins of technological society, and to full engagement against the masters of human domination. With the synthetic vision of a modern prophet, Grant sees in North America the historical embodiment of a "pure will to technology."

There is in the technological dynamo only the celebration of a "nihilistic will to will": a celebration which marks a fundamental and irrecoverable shattering of any "adequate system of meaning" in the western tradition. Against the "darkness which falls on the human will" in the terrible nihilism of technological society, Grant's project is not so much a defence of tradition, but a desperate struggle to preserve some vestige of the dignity of human purpose, of a "human good", which is not reducible to consumer culture.

view on technology

the journal from the University since 1981.

The series aims to examine the rich and diverse intellectual traditions of Canada, the United States and Latin America. *Technology and the Canadian Mind* is the first monograph in this series which will expand to include studies of C. Wright Mills, Northrop Frye, John K. Galbraith, Fernand Dumont, Margaret Atwood and many others. Authors will include Russell Jacoby, Stanley Aronowitz, Eli Mandel, William Leiss and Angela Miles.

We must begin to rebuild a democratic culture by recovering the elegant and profound reflections of key thinkers in the New World, Kroker believes. It is the only way of gaining an overview of where we've come from and what our possibilities are for the future.

In Canada there is a genuine, deep cultural reflection on the meaning of the relation of technology and culture, Kroker says. McLuhan has studied technology as a creative force; Grant has viewed it as dominating force; while Innis has tried in a realistic manner to reconcile the ambivalence.

The juxtaposition of these three views illuminates the issue of technology in a dramatic manner. And although Innis and McLuhan have often been discussed in the same breath - Grant has not. Yet the addition of Grant makes sense.

Released this summer, *Technology and the Canadian Mind* has been enthusiastically received. Special displays have been set up at the University of Toronto Book Room, Paragraph Book Store in Montreal, and by Longhouse inToronto.

The *Globe and Mail* calls Kroker's book "a tough act to follow", saying that it provides a sense of context and richness. *The Gazette* calls the book "complex, but elegant and very readable". Reviews are forthcoming in a variety of magazines, ranging from *Cinema Canada* to *Borderlines*. As if this weren't enough, *Technology and the Canadian Mind* is already basic reading in a wide variety of courses, ranging in Canadian universities from Culture and the Media, Communications and Technology, to Canadian Studies. It is also required in some American university courses on contemporary political theory.

The book ultimately is a search for a new ethics. The old way no longer suffices. Technology cannot be ignored; rather it must be integrated into a new ethics, Kroker says.

His conclusion? "Real humanism today means living and thinking like an artist in society."

Technology and the Canadian Mind is available at the Concordia Book Store, downtown campus, Paragraph Books, Double Hook, and Bertrand's at Place Bonaventure. In the spring a French edition will be published.

Excerpts on Marshall McLuhan, George Grant and Harold Innis from Technology and the Canadian Mind *are reprinted on these two pages with the permission of the author.*

ON: McLUHAN

McLuhan's technological humanism was at the forward edge of a fundamental "paradigm shift" in human consciousness. When McLuhan spoke of electronic technology as an extension, or outering, of the central nervous system, he also meant that modern society had done a "flip".

In order to perceive the "invisible ground rules" of the technological media, we have to learn to think in reverse image: to perceive the subliminal grammar of technology as metaphor, as a simulacrum or sign-system, silently and pervasively processing human existence. After all, McLuhan was serious when he described the electric light bulb (all information, no content) as a perfect model, almost a precursor, of the highly mediated world of the "information society."

McLuhan's thought was structural, analogical, and metaphorical because he sought to disclose the "semiological reduction" at work in the media of communication. But unlike, for example, the contemporary French thinker, Jean Baudrillard, who, influenced deeply by McLuhan, has teased out the Nietzschean side of the processed world of television, computers, and binary architecture but whose inquiry has now dissolved into fatalism, McLuhan was always more optimistic. Because McLuhan, even as he studied the "maelstrom" of high technology, never deviated from the classical Catholic project of seeking to recover the basis for a "new universal community" in the culture of technology.

Unlike Grant or Innis, McLuhan could never be a nationalist because his Catholicism, with its tradition of civil humanism and its faith in the immanence of "reason", committed him to the possibility of the coming of a universal world culture. In the best of the Catholic tradition, followed out by Etienne Gilson in philosophy as much as by Pierre Elliot Trudeau in politics, McLuhan sought a new "incarnation", an "epiphany", by releasing the reason in technological experience.

ON: INNIS

At the level of the *historical* imagination, Harold Innis is the shaman of the Canadian discourse on technology. Each of Innis' major writings, from *The Cod Fisheries, The Fur Trade in Canada, A History of the Canadian Pacific Railway* to *The Bias of Communication, Empire and Communications* and *The Strategy of Culture,* represent, in a fully participatory fashion, the "donning of the mask" of technology.

It was Innis' particular genius to make us see *from within* the bias of technology, both as the locus of Canadian economic history and as the "horizon" surrounding the working-out of the Canadian fate in a turbulent world. And just like the great quality of "truthfulness" which is central to the appeal of *Manitoba Mining Mask,* Innis' work is without illusions and without a commitment to hypocrisy. Innis once said, with an unrelenting sense of the marginality of the intellectual in machine culture, that it is "...not only dangerous in this country to be a social scientist with an interest in truth but it is exhausting."

As a methodological, but also moral, practice, Innis always insisted that it was only by reliving in depth the actual history of industrial technology — its economy, politics, psychology, and culture — that we could achieve a thorough understanding of the political economy of modern technology or, what was more significant, the relationship between technology and civilization in North America. And faithful to his word, reading Innis takes us into the deepest interstices of the technological experience, understood as the primal of Canadian society.

In Innis' writings, it is the historical imagination *par excellence* which pours over, dissects, and reconstructs the story of industrial technology in its application, first to the Canadian discourse and, by way of thematic extension, to western civilization as a whole.

Everything is there: an *economic* examination of the relationship among feudalism, commercialism, and industrialism as three moments in the deeply entangled history of capitalism and technology in the Canadian setting; a *psychological* analysis of the character-type — the "aggressive individualism" of the central Canadian elite — which fueled the expansionary momentum of technique across the wilderness; a *political* diagnosis of the relationship between the "staples economy" and Canadian politics ("Canada emerged as a political entity with boundaries largely determined by the fur trade," *The Fur Trade in Canada*); and a *cultural* analysis of the sources of the deep colonialism of the Canadian mind (a combination of a "counter-revolutionary tradition" and "puritanical smugness").

Did you know?

Concordia educates 15% of Québec's university students for 10% of the province's university education budget.

Concordia University has been designated as an official repository of Canadian and non-Canadian art, films and books by the federal Communications Ministry.

Film premieres tomorrow

(Continued from page 2).
was one of the director's major objectives. "There are those who might feel intimidated by the intimacy in the film," she says. She admits that *Pas fou comme on le pense* may be voyeuristic in the eyes of some viewers.

Still Letivin's devotion to portraying intimacy in cinema is relfected in a great number of her past films. Her last documentary, *Up From the Bargain Basement,* deals with the Service Sector Union at Eaton's. She mixes fiction with documentary to convey the intense conflict between a paternalistic management and frustrated workers. Her next project will involve the daily lives of women in guerilla warfare in Central America.

Why her love for intimacy in film? "I think what I protray in films in characteristic of women in cinema. As a woman, I want to show real emotions," she expalins. She furthers her feminist theories by teaching a course in Women and the Cinema.

Pas fou comme on le pense is full of hope," Levitin says. The patients themselves were very pleased with the results. "They feel so much closer to getting the people 'out there' to understand." And that, it seems will be Jacqueline Levitin's quest.

Greenhouse an oasis of calm amidst clamor

Barbara Verity

Hervé de la Fouchardière, Horticulturalist for Biology Sciences, tends plants for research and experiments by students.

by Patricia Willoughby

If you take the elevator to the 12th floor of the Hall Building, walk past the glass showcases of shell displays and bottled sea creatures, then follow the green signs, you will soon find yourself in a oasis of quiet greenery. Here in the Biology greenhouse, it is easy to forget the hustle and bustle of the downtown campus as you look over the rooftops towards the St. Lawrence River.

The greenhouse is run by Horticulturalist and Technician Hervé de la Fouchardière to supply fresh plant material to the labs of the Biology Department one floor below. He keeps a good inventory of plants for exhibition, demonstration and research purposes. Fine Arts professors also use the greenhouse, bringing their classes here to sketch tropical vegetation such as the exotic banana plant with its large, flat leaves.

Barbara Verity

Among the more exotic plants at Concordia's greenhouse is the Hibiscus.

There are 10 separate glass-walled compartments, each fitted with automatic sprinkler systems. They are temperature-controlled to simulate different types of climates: cold, temperate, tropical and desert. Some of the compartments are used for conducting plant experiments. There are also several large metal growing chambers which look like incubators minus the glass.

When the sprinkler system in the desert compartment is on, water falls gently, like a shower of fine rain, on the cacti and fleshy leaved succulents. This is his favorite work spot, especially in winter, because of the warm dry air. At one time a student was employed to water the plants by hand which took up to three hours daily. Now, thanks to the timer, he can go on vacation, knowing that the plants will still be green when he comes back a month later.

Light is controlled by raising or lowering wooden venetian-type blinds on the sloping glass roof of the greenhouse. They are removed before winter and in early spring, when sunlight raises the temperatures too high, a film of lime is sprayed on the glass to reduce the light.

Plants for in-lab experiments are grown in the greenhouse and taken down to the 12th floor labs where students study them weekly. The tobacco plant is used for microbiology as it grows easily ecology experiments come to the greenhouse to study how plants grow under different conditions such as crowding. Fast-growing bean and oat plants are uprooted and dried, then the size of roots and stem are measured. General Botany students study flowers such as carnations and petunias. The whole plant is studied: roots, stem, leaves and flowers.

Besides botanical experiments, the greenhouse also supplies materials for on-going biochemical experiments. These call for a tiny plant which only grows in moist forests. "It was not easy to find," says de la Fouchardière. "When it was first ordered they just gave me the name CRYSOPLENIUM. I looked it up and the list said it was to be found in the forests around Sutton." This is the only place he has been able to find the plant in Quebec. He gathers it in summer and fall, then keeps it under cold and shady conditions so that he can continue to supply fresh material over the winter.

To offset the high cost of running the greenhouse and repairing the glass, the bearded horticulturalist started the greenhouse plant sale. Plants are sold to staff and students at a very reasonable rate between 2 and 5 p.m. daily. There are common house plants such as SANSEVERRIA as well as hanging plants and lesser known flowering plants such as the pretty red transvaal daisies.

Dans le cadre de la semaine des études avancées, de la recherche et de la création

DÉBAT PUBLIC

La politique scientifique québécoise un an après la loi 19

Participants-te:
M. **Gilbert Paquette,** ministre,
Ministère de la Science et de la Technologie du Québec.
M. **Jacques L'Écuyer,** président,
Conseil des Universités du Québec
M. **Louis Berlinguet,** secrétaire,
Ministère d'État à la Science et à la Technologie du Canada
Madame **Joan Dougherty,** députée de Jacques-Cartier
Assemblée nationale du Québec

Animateur:
Monsieur **Claude Corbo,** vice-recteur
à l'enseignement et à la recherche, UQAM

Date:
Le lundi 15 octobre 1984

Heure:
17 heures

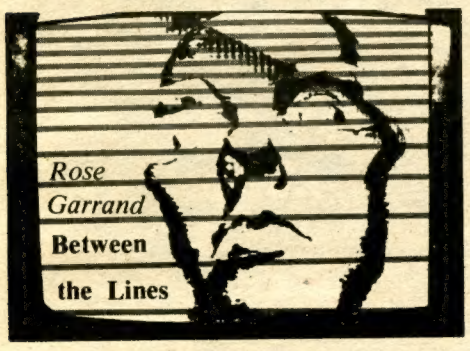
Lieu:
Université du Québec à Montréal
Studio-théâtre Alfred-Laliberté
Pavillon Judith-Jasmin, J-M400
1455, rue Saint-Denis
(entrée du clocher)
ou métro Berri-De Montigny

L'entrée est libre

Université du Québec à Montréal

British videos set precedent for TV

Japan's technological revolution, she was interested in coming to Canada to study the social impact of high-tech development. She says, "Japan admires efficiency first...the ordinary people follow. Canada is networking to organize the average person. It is good to know about the trial of this new wave."



Having seen the Japanese videos at *Video 84* (which are characteristically slow and zen-like) she criticizes: "Their ideas are good but the concept is not matured. They should be more sophisticated with their notions. Most of the artists are very young."

Many of the Japanese tapes are a single concept; a very simplistic integration of subject and medium. *Flow* (Shinsuke Ina, 1983, 6 minutes) concentrates on the flow of a river and explores "the dynamics of perception or seeing in terms of the multiplicity and diversity of flow on the monitor, taking into account the relationships of two dimensionality and the illusory depth of the medium," the Video '84 catalogue points out. **Formation** (Toshio Matsumoto, 1983, 9 minutes) is an interesting attempt to destructure and reconstruct familiar objects. He utilizes the ancient practice of creating the Japanese mask (through application of make-up) to convey his theory. Ko Nakajima's tape *My Life - Continued* - (1984, 15 minutes) employs the basics of real time, real life aesthetics often seen in home movies. And the list continues.

The pace of the Japanese videos is a radical departure from the fast-paced high-tech format that people often expect from these producers of technological equipment. Whether it is because of cultural differences or lack of education to the medium, their art often receives strong criticism — not an enthusiastic response.

Through Iwasaki, Yamamoto attempts to explain the basic interior/exterior philosophy behind the Japanese comprehension of human nature. Basically, they believe there is a character on the outside, a social facade for all to see which is characterized by a mask of one kind or another. On the inside, there is a character more difficult to discover and comprehend. In Japanese culture, both extremes are developed - the masked marvel and the inner self. In their work Japanese artists often try to uncover that inner world, exposing the preoccupations of the soul and its chaos. Essentially, they are trying to get at a deeper level of understanding of the mind and body, while never denying the existence of the medium and while integrating this exposure with the medium.

Perhaps it is because at a festival one sits and watches a two hour string of tapes, that much of this meditative style becomes monotonous. In theory it's great. In practice, it would be easier to digest if the Japanese tapes were mixed in with some of the rapidly paced British videos.

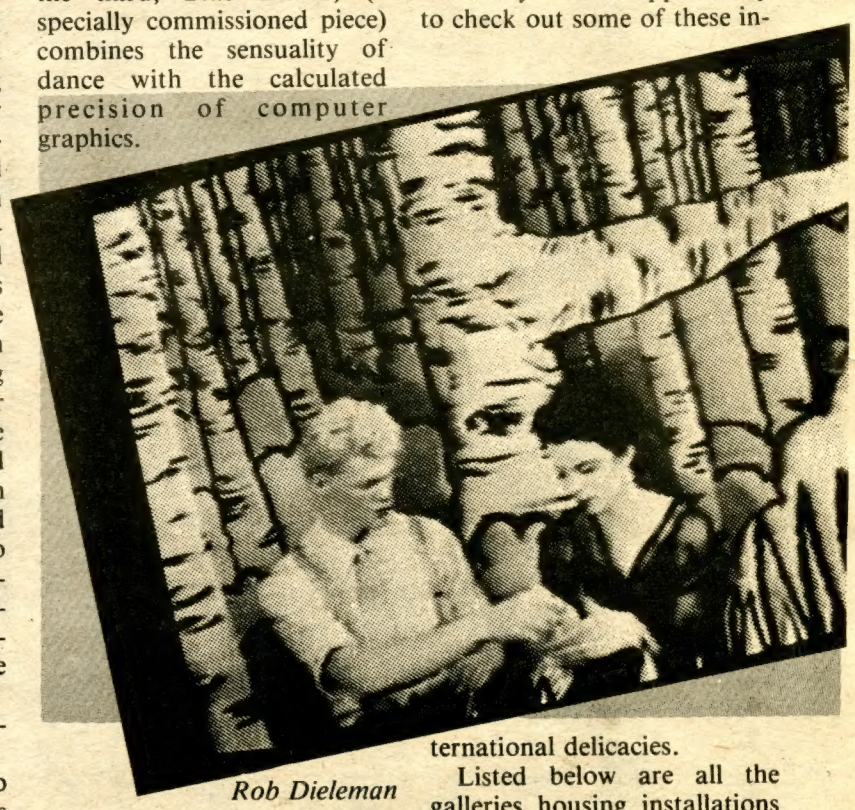
One common problem in videos, with the exception of British ones, is confusion between the extremes of l'art de video graphique (which doesn't translate well into English although it is usually coined art video) and rock video. Numerous radio interviews with coordinators and artists point to the fact that no one has clearly defined what *video* is, mainly because the medium, both in content and technique, is still growing by leaps and bounds and has yet to discover its own boundaries.

Toshio Matsumoto's video **Formation** *(1983, 9 minutes, Japan)*

Alter Image is a series of 10x30 minute programs, commissioned by Britain's channel 4 television station. In this case, the video bears the title *Dance Pieces: Sankai Juku/Maasai/Blue Dance*. The importance of this work cannot be overestimated. It sets a precedent, affirming that there is real hope for challenging television programs. "The vitality and relevance of *Alter Image* won immediate acclaim for the producers and widespread recognition that television arts programming might never be the same again. The rash courage of channel 4 in letting loose artists on television for the few heady weeks of the *Alter Image* broadcasts proved that television could be an essentially visual medium and that the technology of video offered the potential of enormous creative transformations: lessons alas that television has failed to learn," the catalogue comments.

Alter Image, truly a collection of alternative images, also proves that l'art de video graphique does not always have to remain in the land of the obscure. There are undiscovered formulas for presenting otherwise inaccessible material to an audience larger than one would find at a video festival. And while it is true that many artists have no desire to have their products commercially distributed, it is comforting to know that an artistic sensibility is starting to infiltrate television.

The three videos selected to represent *Alter Image* contained artistic dance rituals which offer insight into three distinct cultures. *Sankai Juku* (from *Alter Image I*) bears shades of Fritz Lang's *Metropolis* when the Japanese buto dancers writhe in the setting of a machinery laden power station. *Massai* or *Pages from the book of rain* (from *Alter Image 4*) transports you into misty forests where an athletic choreography symbolizes the tribal celebration of rain. And the third, *Blue Dance*, (a specially commissioned piece) combines the sensuality of dance with the calculated precision of computer graphics.



Rob Dieleman and Wim Liebrand's **BOS**

The diversity of imagery in *Alter Images* extends itself to the many video installations which were (and in the case of the installations, still *are*) an integral element of *Video 84*. A video installation is a combination of one or more video screens arranged in a gallery space to involve the spectator, taking the viewer from the realm of observer to the role of participant.

With installations you will sometimes find yourself in a virtual sea of televisions, which was literally the case with Yugoslavian Dalibor Martinis' exhibit, *Journey* (on display at Gallery Articule). His version of New York City plunges you into the waters off the shore of Manhattan Island, where the only thing in sight is the grimy outline of the factories on the docks. The sounds of sloshing water mixed with the kaboom kaboom kachunk kachunk of the machinery express the alienation so often experienced even in the streets of the Big Apple.

Holland's artist, Servaas, asks a pertinent question: *Are You Afraid of Video?* And you can easily read into that: "If you aren't, you should be". His installation of the same title (exhibited at Université du Québec) flogs you with images common to both television and film, from Rocky II to detergent commercials. A long red plastic whip (the audience is rightfully warned to keep its distance) flails at the spectators, denying any possibility of passive observation.

For all the impersonal distance so common to a screen, it is remarkable how much emotion a video installation can acquire. And this week is your last opportunity to check out some of these international delicacies.

Listed below are all the galleries housing installations and their addresses.

1 Musée d'art contemporain
Citée du Havre
Tuesday thru Sunday from 10am to 6pm
until November 11

2 Galerie Optica
3981 St-Laurent suite 501
Tuesday thru Friday from noon to 6pm
Saturday from noon to 5pm
until October 27

3 Galerie Powerhouse
3738 St-Dominique
Tuesday thru Saturday from 11am to 5pm
until October 21

4Galerie Jolliet
279 Sherbrooke West
Tuesday thru Saturday from noon to 6pm
until October 20

5 Galerie Graff
963 Rachel East
Tuesday thru Friday from 10am to 5pm
Saturday from noon to 5pm
until October 23

6 Galerie Articule
4060 St-Laurent, suite 106
Wednesday thru Sunday from noon to 5pm
until October 14

7 Université du Québec
Berri/Ste-Catherine
Wednesday thru Sunday from noon to 6pm
until October 28

8 Galerie Esperanza
2144 Mackay
Tuesday thru Saturday from 11am to 5:30pm
Thursday from 11am to 8pm
until November 10

Suzan Ayscough is Culture Editor of Open City magazine and is a Montreal video artist.

Kids learn computers can be fun

by Simon Twiston Davies

Uncle Moe is in charge. About half a dozen pre-schoolers are seeing a computer for the first time and finding out that computers can be fun — thanks to Moe Kaningsberg, who is helping with the laboratory program for early childhood education in Concordia's Education Department.

"This is something very new that we are trying," says Ellen Jacobs, who has put the program together. "We are running it one day a week to see how it goes. There's a feeling that there will be a push in the near future to introduce computers into all pre-school classrooms. We feel the children should be playing in the sand box, with the blocks, with the water, and the computer should be just another area of interest, albeit an expensive one."

Charles Bélanger, A.V.

Moe Kaningsberg is teaching the basics of computers to pre-schoolers at the laboratory program for early childhood education in Concordia's Education Department.

Jacobs says the department is trying to obtain some *Sesame Street* programs for Apple II computers, which is the type Kaningsberg is using.

"We like to do pilot projects before we jump in, to try and find out if it is a good idea. We are trying this in a very calm, unhurried, easy atmosphere," explains Jacobs.

Main thrust is integration

The computer class is only a part of the pre-school program, the main thrust being the integration of teachers, parents and children.

In the Concordia pre-school classroom, the children, ranging in age from three to five years, are supervised by two experienced pre-school teachers, Bette deBellfeuille and June Mcgowan. Adjacent to the classroom is an observation room where students and parents can watch the class unseen. Two cameras can videotape the action if required. After watching the class, the parents and student teachers move to a conference room for a discussion of what they have seen.

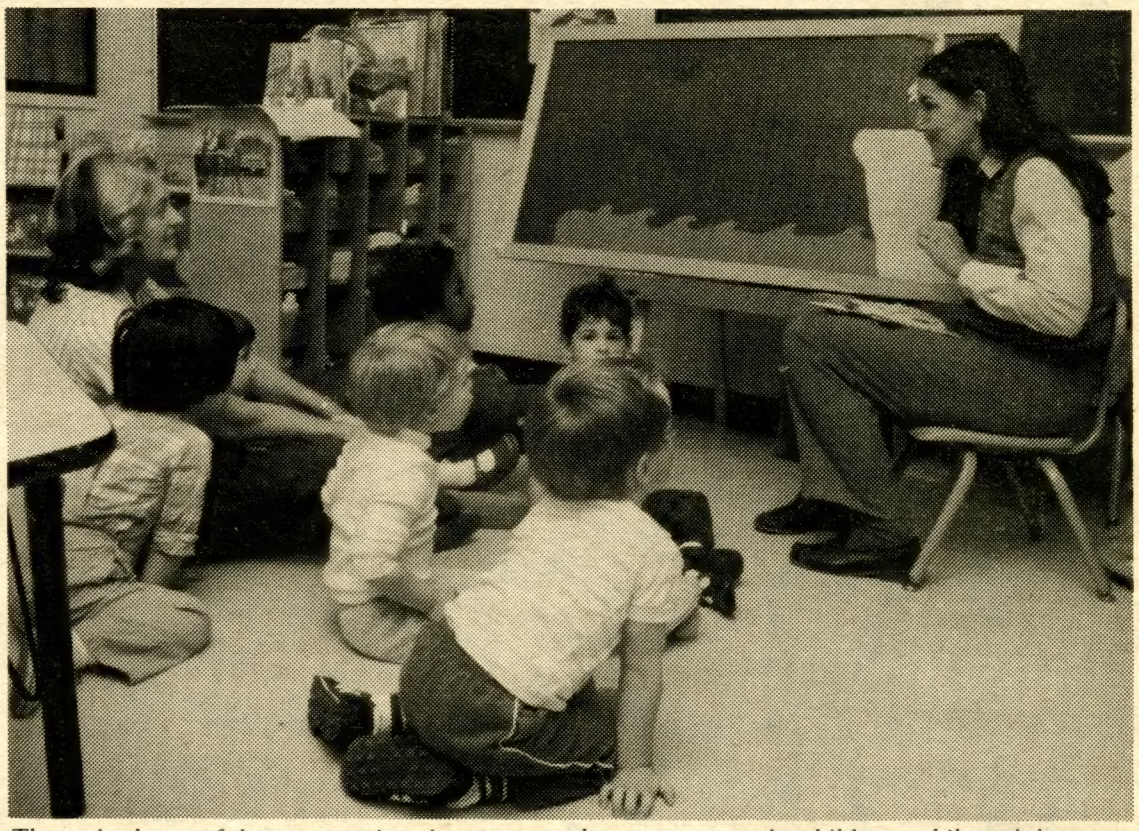
The laboratory program takes place three times a week in two-hour sessions. On Tuesdays and Wednesdays, students are with the children. "We work very intensely with the students as they learn how to plan teaching programs for themselves. After six weeks they go in teams of three and work with the children in 40 minute sessions. They have observed the kids over the six weeks and have really got to know them. It is only then that we allow them to go into the classroom," says Jacobs. The students plan their program to co-ordinate with the method that the model teachers are using.

After the session the students are handed a videotape and have their work assessed.

Reaction by parents

On Thursdays parents are encouraged to watch their children and discuss their concerns with the students and with Marian Walsh who specializes in parenthood education.

"The parents seem to be thrilled. We don't force a separation between them and the children. All that we ask is that if they stay with the child, they are very, very boring. After a while the separation becomes easy,' says Jacobs who gained her Masters in childhood studies at Tufts University in Massachusets.



Charles Bélanger, A.V.

The main thrust of the program is to integrate teachers, parents and children, while training students in pre-school education.

"The usual procedure in this kind of program is for the children to be brought from a regular classroom and placed in an artificial setting. Then the student is taped for five or 10 minutes," explains Jacobs, who thinks this is tough on both student and child. "We all remember what we did to substitute teachers and that is why we try to create a normal classroom atmosphere. Being pre-school, we find it that much easier," Jacobs adds.

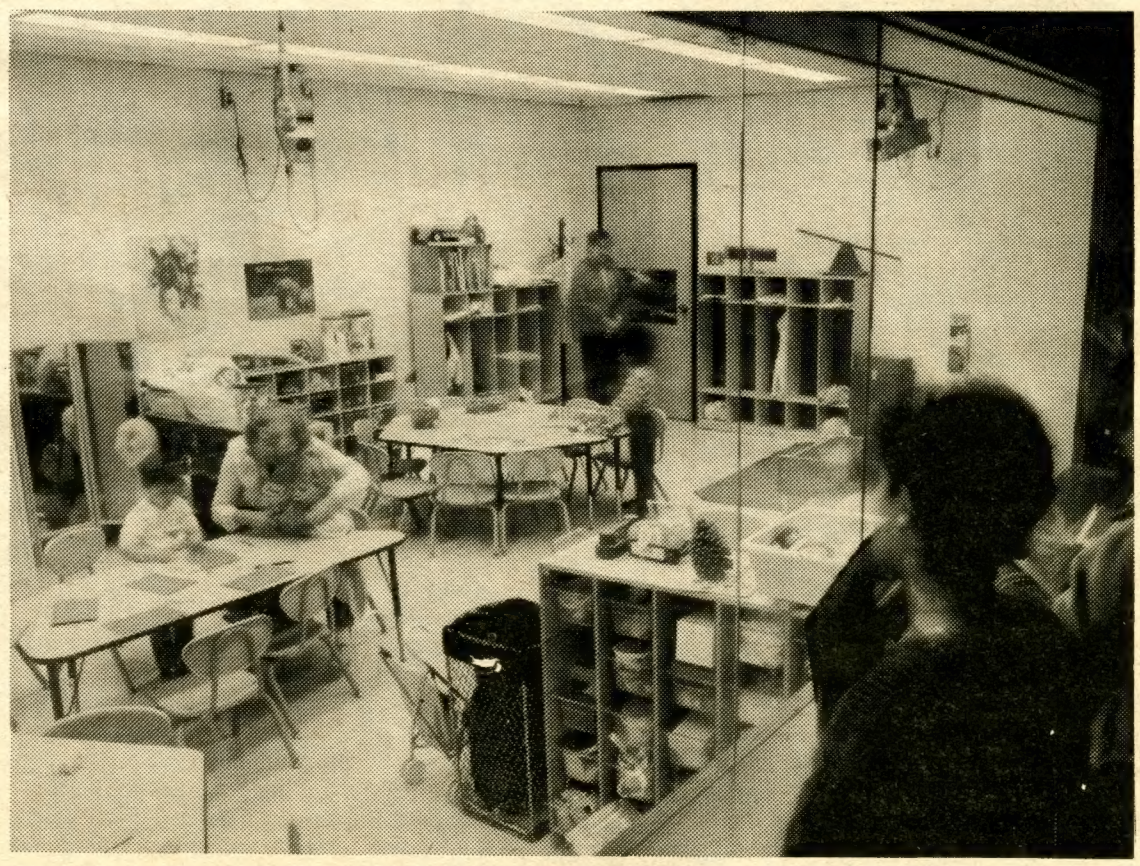
Children from the program are found through advertisements in newspapers. There is a charge $2.25 per session in order to cover the cost of the two model teachers and to pay an honorarium to Kaningsberg. The two teachers spend two hours per day preparing for the classes which begin at 9:30 a.m.

Not day care

"We have to make it clear that this is not a day care program. It is a model nursery program where the parents can come and observe their children," says Jacobs, adding that if it were a day care program the parents taking advantage of it would probably be working.

There are occasionally scholarship places available through which the daily charge is waived.

"We work in a very easy style. There are many programs where the children are really pushed. What we like to do is get them gently involved and to allow the students to work with the children in their first year in order to discover if this is what they really want to do," Jacobs adds.



Charles Bélanger, A.V.

From the observation room, students and parents watch the class unseen. After the class, they go to a conference room to discuss what they have viewed.

Phone system

(Continued from page 1.)

$1.3 million annual cost is justified because of the vastly improved system which will result. Furthermore, for the first time an equal level of service will be provided throughout the University. Costs will be stabilized since Concordia will own 90% of the telephones, although Bell will own the cables and switching equipment.

A three-year contract has been signed with Bell for the new service.

New phone number

The new telephone number for the University will be 848-2424 as of July 15. As much as possible, the last four numbers of departments on the downtown campus will be retained in the new system. For the west end campus, as much as possible the three department numbers will be retained, with a fourth one being added, Telesis reports.

The new system will mean that anyone outside the University will be able to dial the main University number and then be switched to the department they want to contact, or they can dial the department directly. Within the University, anyone at either campus can reach anywhere within the University by dialing only four numbers.

To take the first steps towards implementing the system, Telesis is sending letters to deans and administrators, asking them to appoint or delegate representatives in each department to act as a liaison between Telesis and their department. Called coordinators, they will have various tasks throughout the year such as verifying the location of existing phones. They will be required to attend an information session in November with department heads on the capabilities and features of the new system so the features best suiting their department can be chosen. In December, department heads and coordinators will meet with Telesis and Bell representatives to design their departmental system.

Training sessions

Finally, a month before the system begins to operate, the coordinators will be involved in training sessions on the distribution of information and on preparing their department for the changeover. After July 15, the coordinators will act as troubleshooters in their department, serving as a resource to solve problems.

Meanwhile, Bell will be rearranging cables at the University. However, the current phone system should not be upset during this period, explains the Telesis Group which consists of Frances Weller, Steve Bush, Nick Ostopkevich, and Ken Corrigan.

Telesis also asks for full cooperation during the implementation phase when survey people will be requesting information in the various departments of the University. Telesis members add that they are always open for inquiries. Their number is 5920 on the downtown campus.

Warren

(Continued from page 1.)

advanced studies in microelectronics and an executive M.B. program, he told the audience that these advancements should mark only the beginning of more fundamental changes to come. He advocated a complete re-examination of core studies as well as such issues as admissions standards.

Warren pointed out that never before have universities been under such a state of siege from both the community and the media. He cited a recent book, *The Great Brain Robbery*, which accuses universities of churning out incapable graduates. Although he did not agree with all the accusations, he said he did think that the controversial subject of tenure ought to be further examined. The author of the book apparently contended that of 55,000 university professors granted tenure in Canada, only 25 were dismissed because of incompetence. "The reliability can't be that high," he said smiling, apologizing if he had offended anybody in the audience.

Despite his criticism, Warren was unwaveringly positive throughout his speech. "Concordia has tried hard," he said. He then took the opportunity to remind the audience that a resurgence of innovative thinking within universities was bound to come in the near future. "We have to work together." He compared the changes needed in the university environment with those taking place in the Canada Post Corporation since its move from a government department in 1981 to a "social business".

"That kind of shift is painful when you have 60,000 people involved," he said. "We had abandoned our pursuit of excellence. Our customers were seen as patrons." He said it was only now that his corporation recognized customers as a number one priority.

"As a government department, we were isolated from the real world in our own ivory tower." He ended his lecture saying he was confident that the "vast changes in values" that have taken place in the Canada Post Corporation could also be envisioned in the country's universities.

Storytelling

October 1984 to April 1985

Members of the Concordia and Montreal communities can while away lunch hours and early evenings listening to famous story-tellers from across North America. Topics will be of interest to people of all ages and participants include well-known raconteurs such as W.O. Mitchell and G.S. Kirk.

Teaching Awards

Winners will be selected for the John W. O'Brien Distinguished Teaching Awards. Prizes will be awarded to 10 full-time and 10 part-time faculty members for their outstanding teaching contributions during Concordia's first decade. Dr. O'Brien served as Concordia's first Rector and Vice-Chancellor from August 1974 to May 1984.

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NOTICES

1985 RHODES SCHOLARSHIPS: Interested students must contact D.L. Boisvert, Office of the Vice-Rector, Academic, room AD-233, Loyola Campus as soon as possible. Deadline for receipt of applications: Oct. 25.

ENGLISH SKILLS STUDY AREA: Drop in Monday to Thursday 2-6 p.m. in H-523. Monitor to assist you. Tape materials, workbooks, TOEFL practice, computer-assisted language learning. All students welcome — No charge.

GUIDANCE INFORMATION CENTRE: Registration deadlines for the next graduate and professional school admission tests. Note these are not test dates. To register, application forms must be sent to the U.S. G.R.E. Test — Oct. 29; G.M.A.T. Test — Dec. 5; L.S.A.T. Test — Nov. 1. Application forms and practice test books are available at the Guidance Information Centre, SGW campus, H-440, and Loyola campus, 2490 West Broadway.

IS THIS YOU? Not aware of what career opportunities are available in your major? Don't know how to study for exams? Can't find out which universities offer a particular program — let alone the calendars? Need information on job hunting techniques? Come and see us. We can help. GUIDANCE INFORMATION CENTRE, SGE campus, H-440 and Loyola campus, 2490 West Broadway.

OFFICE OF THE OMBUDSMAN: The Ombudsmen are available to all members of the University for information, assistance and advice. Call 879-4247 or drop into 2100 Mackay on the SGW campus, or phone 482-0320, local 257 on the Loyola campus. The Ombudsman's services are confidential.

THE LEGAL INFORMATION SERVICE & THE OFFICE OF THE CODE ADMINISTRATOR are now situated in AD-304, Loyola campus, 482-0320, loc. 512. The office on the SGW campus remains the same at PR-100, 2100 Mackay, 879-7386.

RECORD LENDING LIBRARY OF CLASSICAL AND JAZZ MUSIC is available to all Concordia students and staff with I.D. cards. You can take three records out for 14 days free of charge. See Teddy Furter at RF-108, Loyola campus, 482-0320, ext. 249.

LOYOLA CHAPEL: Mass daily at 12:05 noon; Sunday at 11 a.m. and 8 p.m.

SENIOR STUDENTS COMMITTEE, CENTRE FOR MATURE STUDENTS: The SSC is looking for Senior Students, credit or non-credit, who would be interested in working on the Committee. Assistance is needed on "short-term" committees, as well as the general working of the Committee. Meetings are held once a month on Thursdays at 4 p.m. in the downtown campus. If interested call SSC Coordinator at 879-7271 between 9 a.m. and 5 p.m.

LACOLLE CENTRE FOR EDUCATIONAL INNOVATION: Workshop on LIVING YOUR LIFE AS A WORK OF ART with Dan Daniels, Oct. 13 & 14, 1984. This workshop is intended for individuals who want to stretch their creative potential and develop their human relations skills. The premises are that every person IS creative, that every individual IS a potential masterpiece and that one does not have to be ill in order to get better. $80/person for two days, $60/student (meals & accommodation incl.); $30/person/day (meals only), $20/student. For more information call 482-0320, local 344.

CONCORDIA CENTRE FOR MANAGEMENT STUDIES: Three-day seminar on MICROCOMPUTERS: HOW TO SELECT AND USE THE RIGHT SYSTEM, to be held at Montreal's Queen Elizabeth Hotel on Dec. 6-8, and in Toronto at Hotel Plaza II on Nov. 1-3. The speaker will be Ali Farhoomand, Asst. Prof. of Quantitative Methods at Concordia University, who is well versed in the field of computers, his areas of concentration being business applications of microcompouters, data processing and statistics. For more information, please contact Susan Long at 879-4014.

CONCORDIA CENTRE FOR MANAGEMENT STUDIES: Two-day seminar in STRESS AND TIME MANAGEMENT, to be held in Ottawa at the Westin Hotel on Oct. 11 & 12. The speakers will be Dr. Steven H. Appelbaum, Dean of the Faculty of Commerce & Administration and Prof. of Management at Concordia University, and Dr. V. Baba, Assoc. Prof. in the Management Dept. at Concordia University. For further information, please call Susan Long at 879-4014.

HANDICAP SERVICES: The Handicap Services is in need of volunteer readers for students with visual impairments. Specifically there is need in the areas of Psychology, Sociology, Math and Spanish. Anyone interested in helping out should contact Ann Kerby, Coordinator of Handicap Services, 482-0320, loc. 358.

SKATING WITH BLIND CHILDREN: Every Friday morning in the Athletic Complex for one hour. If you would like to be part of it, contact Belmore House at 482-0320, ext. 243, or 879-4551.

PRISON VISITS: To visit inmates at Cowansville and Bordeaux during this year. Contact Campus Ministry at 482-0320, ext. 243, or 879-4551.

BENEDICT LABRE HOUSE: Once a month on Saturday or Sunday to prepare and serve lunch to the men who live on the street. For information contact Campus ministry at 482-0320, ext. 243, or 879-4551.

FIRST FRIDAY SHARED SUPPER AND EUCHARIST: Once a month you are invited to be part of an informal dinner followed by the eucharist. Bring some food for the supper. At Belmore House, 6 — 8 p.m.

LOUNGE AND KITCHEN: In Belmore House (3500 Belmore, just behind the Campus Center) there is a student lounge suitable for studying or relaxing that is open everyday from 9 a.m. to 5 p.m. also the kitchen is available for cooking and for preparing lunch and snacks.

GRADUATE AWARDS: FCAC, SSHRC, NSERC and other external agencies offer awards for graduate study next year. Application forms are available at 2145 Mackay St., 2nd floor. Drop in or phone for an appointment at 879-7317.

The thursday report

The Thursday Report is the community newspaper of Concordia University, serving faculty, staff and students at the downtown and west end campuses. It is published weekly during the academic year by the Public Relations Office, Concordia University, 1455 de Maisonneuve Blvd. W., Montreal, Qué. H3G 1M8. (514) 879-8497. Material published in *The Thursday Report* may be reproduced without permission. Credit would be appreciated.

University events and notices are published free of charge. Classified ads cost 15 cents per word up to 25 words, and 20 cents per word over 25 words. Events, notices and classified ads must reach the Public Relations office (BC-213) no later than Monday noon, prior to the Thursday publication date.

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EVENTS

Thursday 11

CONSERVATORY OF CINEMATOGRAPHIC ART: AUTOUR DU MUR (Patrick Blossier, 1982)(French) at 7 p.m.; PASSION OF ANNA (En Passion)(Ingmar Bergman, 1969)(English subt.) with Max von Sydow, Liv Ullmann, Bibi Andersson and Erland Josephson at 9 p.m. in H-110, Hall Bldg. $2 each. SGW campus.
LESBIAN AND GAY FRIENDS OF CONCORDIA: Open discussion. Topic to be chosen. In room H-333-6, Hall Bldg., 4-6 p.m. For more information call 879-8406.
CONCORDIA ART GALLERY: Paintings by MICHAEL JOLLIFFE and prints by PHILIP GUSTON until Oct.13, Mezzanine, Hall Bldg. SGW campus.

Friday 12

CONSERVATORY OF CINEMATOGRAPHIC ART: CRIES AND WHISPERS (Viskningar Och Rop)(Ingmar Bergman, 1972)(English subt.) with Harriet Andersson, Ingrid Thulin, Liv Ullmann and Kari Sylwan at 7 p.m.; THE SERPENT'S EGG (Ingmar Bergman, 1977)(English) with Liv Ullmann, David Carradine, Gert Froebe, Heinz Bennett and James Whitmore at 9 p.m. in H-110, Hall bldg. $2 each. SGW campus.
PH.D. WORKSHOP — VISITING SPEAKERS SERIES: Roderick E. White, University of Western Ontario, on GENERIC BUSINESS STRATEGIES: ORGANIZATIONAL CONTEXT AND PERFORMANCE, 2-4 p.m., in H-620, HALL Bldg. SGW campus.
PERMANENT REVIEW COMMITTEE ON THE STATUS OF WOMEN, FINE ARTS FACULTY: Panel-workshop on eliminating sexism in fine arts teaching. Open to all faculty members in fine arts. The event will take place , 7:30 — 10:30 p.m., in room 114, Visual Arts Bldg., 1395 Dorchester W.

Saturday 13

CONSERVATORY OF CINEMATOGRAPHIC ART: CASTLE VOGELOED (Schloss Vogeloed) (F.W. Murnau, 1921) (silent) with Arnold Korff, Lulu Keyser-Korff, Lothar Mehnert, Paul Bildt and Olga Tschkhowa and NOFERATU (F.W. Murnau, 1922) (silent) with Max Schreck, Gustav von Wangenheim, Greta Schroeder and Alex Granach at 7 p.m.; AUTUMN SONATA (Hostsonat) (Ingmar Bergman, 1978) (English subt.) with Ingrid Bergman, Liv Ullmann, Lena Nyman, Halvar Bjork and Gunnar Bjornstrand at 9:15 p.m. in H-110, Hall Bldg. $2 each. SGW campus.
FOOTBALL: Concordia vs McGill at 1 p.m.,Loyola campus.
MEN'S SOCCER: Concordia vs UQTR at 2 p.m., at UQTR.

Sunday 14

CONSERVATORY OF CINEMATOGRAPHIC ART: Children's Series — LASSIE COME HOME (Fred. M. Wilcox, 1943)(English) with Roddy McDowall, Donald Crisp, Dame May Whitty, Ben Webster, Edmund Gwenn and Elizabeth Taylor ar 3 p.m. in H-110, Hall Bldg. $1.50. SGW campus.
CONSERVATORY OF CINEMATOGRAPHIC ART: THE LAST LAUGH (Der letzte Mann)(F.W. Murnau, 1924)(silent) with Emil Jannings, Maly Delschaft, Max Hiller, Hans Unterkirchen at 6 p.m.; L'HORLOGER DE SAINT-PAUL (The Watchmaker of Saint-Paul)(Bertrand Tavernier, 1974)(English subt.) with Philippe Noiret, Jean Rochefort, Jacques Denis, Julien Bertheau, Clotilde Joano and Sylvain Rougerie at 8 p.m. in H-110, Hall Bldg. $2 each. SGW campus.
SUNDAY EUCHARIST: Michael Czerny, S.J., Director of the Jesuit Center of Social Faith and Justice in Toronto will preach on FAITH AND CANADIAN SOCIETY: A LOOK AT WHAT'S HAPPENING THROUGH THE EYES OF CHRISTIANS (Loyola Chapel, 11 a.m.). Groum Tesfaye, S.J., Chaplain, Campus Ministry will preside at the evening liturgy at 8 p.m. (Loyola Campus).
LITURGY WORKSHOP: An afternoon on how to plan and organize liturgy, directed by Jerome Herauf, Editor of Novalis Press in Ottawa. The workshop is for students and others who would like to learn and to take part in planning the regular liturgical events this year. In the Loyola Chapel, 1 — 5 p.m.
MEN'S SOCCER: Concordia vs Bishop's at 1 p.m., Loyola Campus.

Monday 15

CONSERVATORY OF CINEMATOGRAPHIC ART: UN CHIEN ANDALOU (Luis Bunuel, 1928) with Pierre Batcheff, Simone Mareuil, Jaime Miravilles and Luis Bunuel and L'AGE D'OR (Luis Bunuel, 1930) with Gaston Modot, Lya Lys, Caridad de Labardesque, Pierre Prévert, Artigas and Max Ernst at 8:30 p.m. in H-110, Hall bldg. $2. SGW campus.
CONCORDIA ELECTRO-ACOUSTIC COMPOSER'S GROUP: Concert at 8:15 p.m. in AD-131, Loyola Campus.

Tuesday 16

CONSERVATORY OF CINEMATOGRAPHIC ART: HIGH SIERRA (Raoul Walsh, 1941)(English) with Humphrey Bogart, Ida Lupino, Alan Curtis and Arthur Kennedy at 8:30 p.m. in H-110, Hall Bldg. $2. SGW campus.
SOCIAL ASPECTS OF ENGINEERING: Dr. Derek J. Wisdom, Technical Director, Les Transports Provost Inc. on THE SOCIAL AND POLITICAL ASPECTS OF THE TRANSPORTATION OF DANGEROUS GOODS, 6:05 — 20:10 p.m., in H-635/2, Hall Bldg., SGW campus.

Wednesday 17

CONSERVATORY OF CINEMATOGRAPHIC ART: DANCING MOTHERS (Herbert Brenon, 1926)(silent) with Clara Bow, Alice Joyce, Norman Trevor and Conway Tearle in BED AND SOFA (Tretya Meshchanskaya)(Abram Room, 1927)(silent) with Nikolai Batalov, Ludmila Semyonova and Vladimir Fogel at 8:30 p.m. in H-110, Hall Bldg. $2. SGW campus,
LOYOLA FILM SERIES: THE BIG HEAT (Fritz Lang, 1953)(English) with Glenn Ford, Gloria Grahame, Jocelyne Brando and Lee Marvin at 7 p.m.; REAR WINDOW (Alfred Hitchcock, 1954)(English) with James Stewart, Grace Kelly, Wendell Corey, Thelma Ritter and Raymond Burr at 8;45 p.m. in the Loyola Campus F.C. Smith Auditorium, 7141 Sherbrooke St. W. FREE.
CUSA: Film, MR. MOM at 2:30 p.m. in H-110, Hall Bldg. SGW campus. FREE.

10th ANNIVERSARY PUBLIC LECTURE: Louis Delvoie, Director General, International Security and Arms Control Branch of the Department of External Affairs, speaks on CANADA AND THE SEARCH FOR INTERNATIONAL PEACE AND SECURITY at 8 p.m., Loyola Chapel. Tickets may be reserved through Gabrielle Murphy in the Alumni Office by calling 482-0320 (ext. 313) no later than Oct. 15.
HISTORY DEPARTMENT: Guest speaker Thomas Mayer on Thomas Starkey, AN INTELLECTUAL AT THE COURT OF HENRY V111 at 8 p.m. in AD-433, Loyola campus.
JAZZ STUDIES CONCERT: Invited group at 8:30 p.m. in the Loyola Campus Center.
STEREOVISION: Videos with stereo sound will be shown featuring the musical works of the electronic music group AD HOC at 8 p.m. in the Visual Arts Gallery, 1395 Dorchester W. Video works by the photographer David Duchow will also be seen.
CONCORDIA ART GALLERY: John Arthur Fraser's Watercolors, Brian Wood's Drawings and Photographs, and Barbara Astman's Floor pieces, until Nov. 10. Mezzanine, Hall Bldg. SGW campus.

Thursday 18

CONSERVATORY OF CINEMATOGRAPHIC ART: QUE LA FETE COMMENCE (Bertrand Tavernier, 1975) (French) with Philippe Noiret, Jean Rochefort, Marina Vlady, Jean-Pierre Marielle, Gerard Desarthe, Alfred Adam and Christine Pascal at 7 p.m.; FACE TO FACE (Ingmar Bergman, 1976) (English subt.) with Liv Ullmann, Erland Josephson and Aino Taube-Henrikson at 9:15 p.m. in H110, Hall Bldg. $2 each. SGW campus.
BOARD OF GOVERNORS: Open meeting at approximately 7:30 p.m. in AD-308, Loyola campus.
HISTORY DEPARTMENT: Guest speaker Thomas Mayer on THE UNIVERSITY OF PADUA AND RENAISSANCE HUMANISM at 10:15 a.m. in N-301, Norris Bldg. SGW campus.

Friday 19

CONSERVATORY OF CINEMATOGRAPHIC ART: TARTUFFE (Herr Tartuffe) (F.W. Murnau, 1925) (silent) with Emil Jannings, Werner Krauss and Lil Dagover at 7 p.m.; *LE JUGE ET L'ASSASSIN (Bertrand Tavernier, 1976) (French) with Philippe Noiret, Michel Galabru, Isabelle Huppert, Jean-Claude Brialy and Renée Faure at 8:30 p.m. in H-110, Hall Bldg. $2 each. SGW campus.*
ACCOUNTANCY DEPARTMENT: Symposium on Accounting Standard Setting at 8:30 p.m. in Bryan 207, Loyola campus. Speakers include Dr. Rashad Abdel-Khalik, University of Florida; Dr. Ross Denham, University of Alberta; Dr. Joshua Ronen, New York University; and Dr. Robert Bloom, Concordia University. For information and guest ticket, contact the Department of Accountancy at 879-4399.
POETRY NIGHT: An informal evening to read your own poetry, or some of your favorite authors, or to come and just listen. At 8 p.m. in Belmore House. For more information call 484-4095.

Saturday 20

CONSERVATORY OF CINEMATOGRAPHIC ART: FAUST (F.W. Murnau, 1926) (silent) with Gosta Ekman, Emil Jannings, Camilla Horn, Yvette Guilbert and Wilhelm Dieterle at 7 p.m.; LES ENFATS GÂTÉS (Spoiled Children) (Bertrand Tavernier, 1977) (English subt.) with Michel Piccoli, Christine Pascal, Michel Aumont, Ariette Bonnard and Gérard Jugnot at 9 p.m. in H-110, Hall Bldg. $2 each. SGW campus.
PEACE MARCH: FOR PEACE AND LIFE: DISARMAMENT AND DEVELOPMENT. Join with Montrealers to form a human chain between the American and Soviet Consultes. Concordia students will meet at 11 a.m. at the Hall Bldg. and proceed on together. For information call 482-0320 ext. 243 or 879-4551.
CONCERT: Concordia Chamber Players at 8 p.m. in the Loyola Chapel, Loyola campus.
FOOTBALL: Concordia vs Queen's at 1 p.m., Loyola Campus.

Sunday 21

CONSERVATORY OF CINEMATOGRAPHIC ART: Children's Series — TOM THUMB (George Pal, 1958)(English) with Russ Tamblyn, Alan Young, Terry Thomas and Peter Sellers at 3 p.m. in H-110, Hall Bldg. $1.50. SGW campus.
CONSERVATORY OF CINEMATOGRAPHIC ART: SUNRISE (F.W. Murnau, 1927)(silent) with George O'Brien, Jeannette Gaynor and Margaret Livingston at 6 p.m.; CITY GIRL (Our Daily Bread)(F.W. Murnau, 1929)(English) with David Torrence, Charles Farrell, Mary Duncan and Ivan Linow at 8 p.m. in H-110, Hall Bldg. $2 each. SGW campus.
SOCCER: Concordia vs UQAM, at 1 p.m., Loyola Campus.

UN CLASSIFIED

TYPING: Professional, Punctual, Reliable. All Faculty, Graduate, Student papers and thesis in English, French, Spanish — on IBM-Selectric III. Downtown near Sherbrooke. Call 849-9708 before 8 p.m. (try weekends too).

Concerts And much, much more

Special musical events, including orchestral and jazz concerts, will be held throughout the year.

A series of 10th Anniversary Lectures sponsored by University Departments and five of Concordia's Colleges: The Liberal Arts College; Lonergan University College. The School of Community and Public Affairs, the Science College and the Simone de Beauvoir Institute.

The Faculty of Commerce and Administration's prestigious MBA Case Competition which attracts students from all major Canadian universities.

An alumni reunion marking the 20th Anniversary of the Department of Communications Studies.